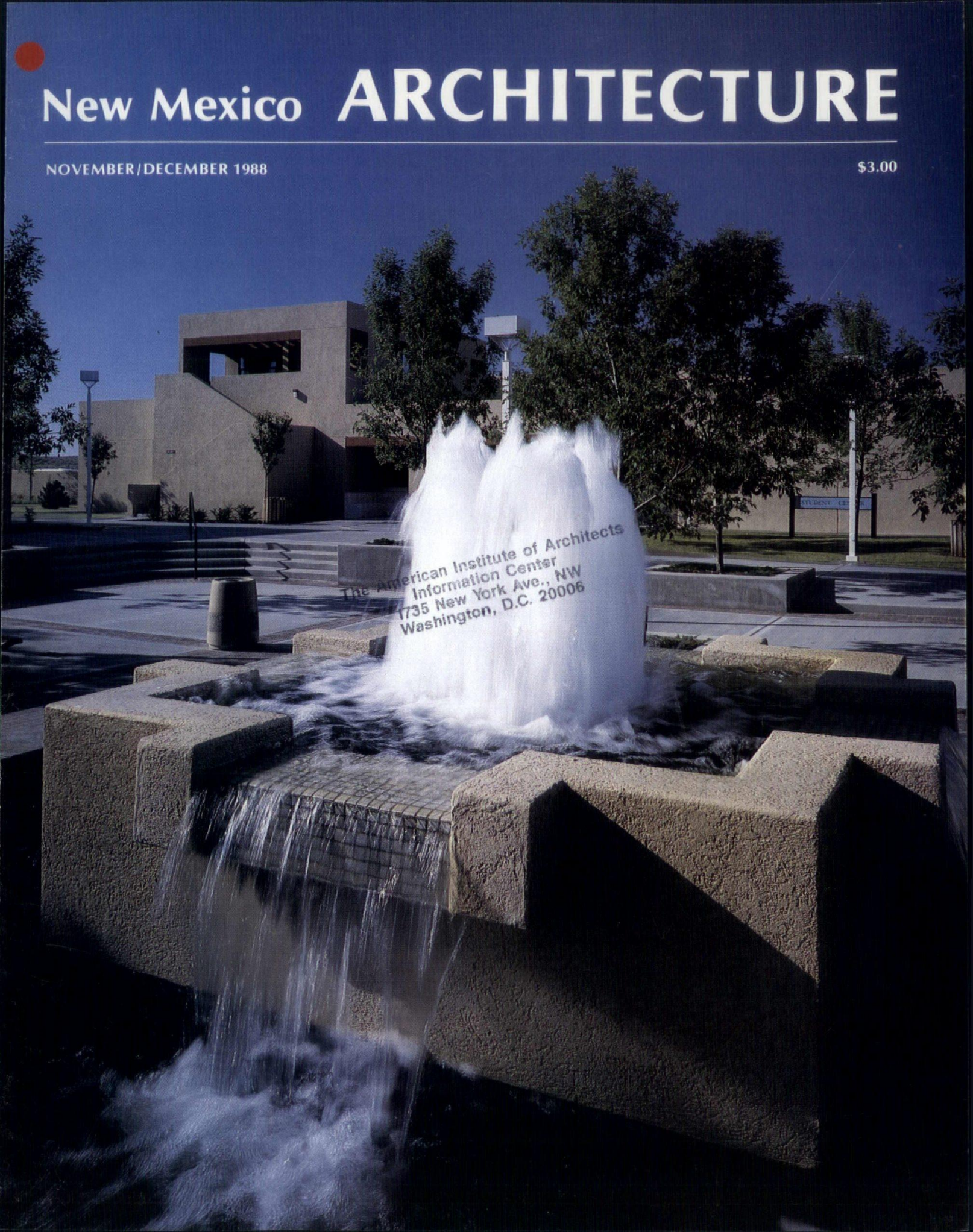


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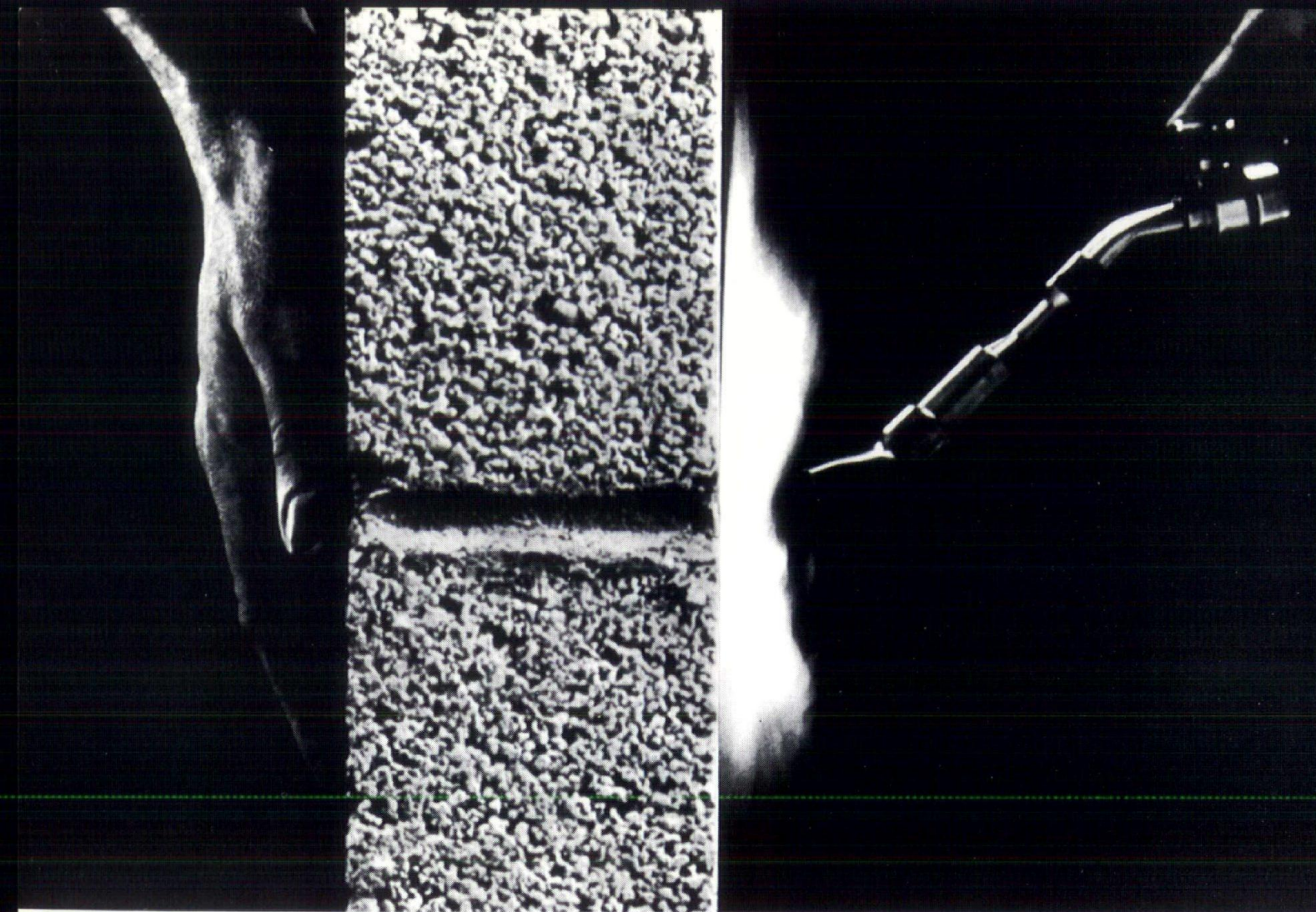
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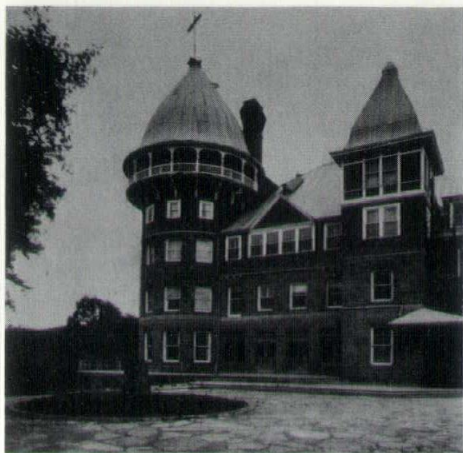
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the Montezuma Hotel - see below.

• vol. 29 no. 6 •

IN THIS ISSUE:

We bring you the final issue for 1988, but a bit late. It is now well into the solid winter of 1989 with cold and snowy weather all about. The "staff" of *New Mexico Architecture* hopes that you all had a happy and comfortable Christmas.

□ □ □ □


This issue appears to be dominated by one of our ardent supporters and prolific writers, Edna E. Heatherington, who is a partner in the consulting firm of Heatherington and Schaller Information Management in Albuquerque. She has contributed many articles and news reports to *NMA* over the past several years for which we are very grateful.

□ □ □ □

The cover of this issue of *New Mexico Architecture* has been sponsored by Barker-Friedman & Associates, Architects and the Jaynes Corporation. We sincerely thank them for their support. The cost of the center-fold of this issue has been underwritten by Barker-Friedman & Associates, and we are most grateful for their assistance.


□ □ □ □

I see by the newspapers and from a press release that the Armand Hammer United World College of the American West has decided to divest itself of the burden and responsibility for the preservation of the Montezuma Hotel in Montezuma, New Mexico. Armand Hammer bought the

Continued on page 8 

nov. - dec. 1988 • new mexico architecture

nma

 The Editor's Column	3
Pueblo Style and Regional Architecture: The Mystique of New Mexico A report and commentary from the Symposium by Edna E. Heatherington	7
The Mystique of La Luz: The housing development which is a place celebrates its 20th anniversary. by Edna E. Heatherington	7
A Place Within Its Setting: Valencia County Campus is a Village Oasis by Edna E. Heatherington	9
Architecture Workshop Opens Doors of Discovery by Steven C. Yesner, A.I.A.	15
Letter To The Editor	15
Professional Directory	16
Advertiser's Index	18

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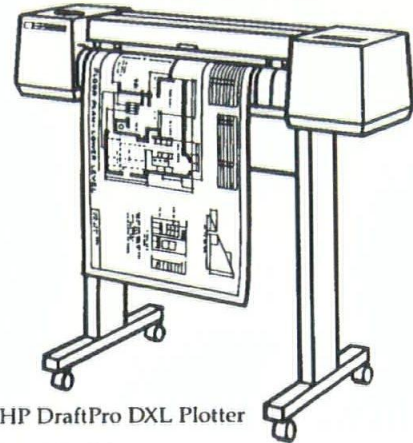
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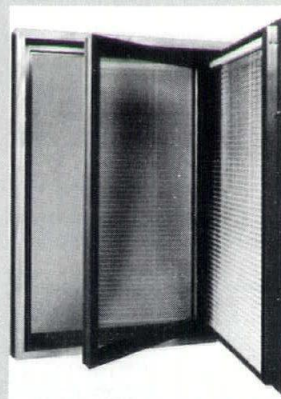


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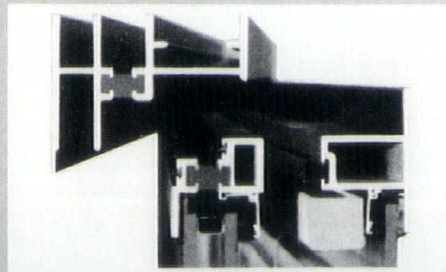
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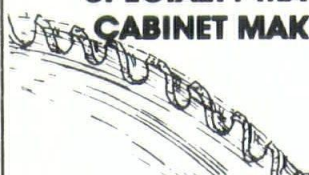


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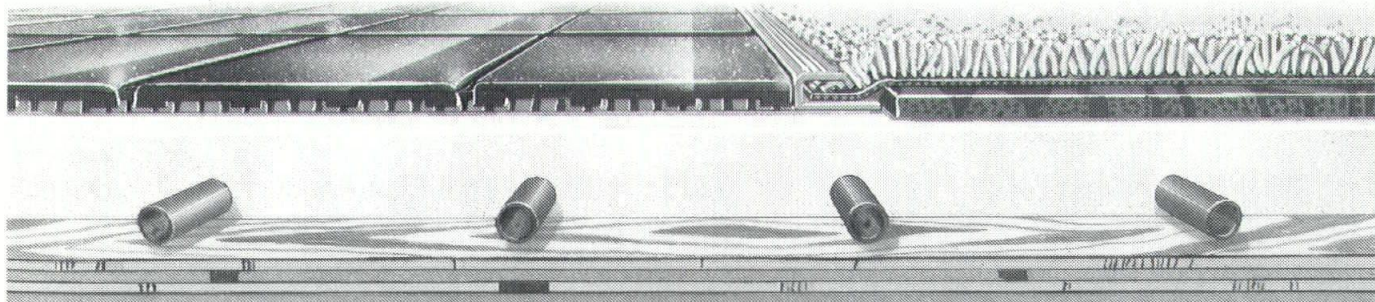
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# Pueblo Style and Regional Architecture: The Mystique of New Mexico

A report and commentary from the Symposium

Edna E. Heatherington

In the autumn of 1988 "Santa Fe Style" is again in fashion across the nation. My fall catalogue from a Midwestern department store was all "Santa Fe Style" and filmed in Phoenix. The romance of blue corn and hot chiles is affecting chic restaurants from coast to coast. A new perfume called "Santa Fe" is being marketed for Christmas, and Santa Fe's Mayor Sam Pick, who can be very amusing about Santa Fe life, will tour the country to market the City Different under the auspices of the perfume company.

It was an auspicious season for the symposium sponsored by the University of New Mexico, the Institute for Pueblo Indian Studies of the Indian Pueblo Cultural Center, and the Albuquerque Chapter AIA and the New Mexico Society of Architects, and held at La Posada Hotel in Albuquerque at the beginning of October. A remarkable array of scholars from the nation and the region participated in two and a half days of presentations and discussions.

Opening with Amos Rapoport's sweeping and definitive discussion of what constitutes a region and what makes a region recognizable, the conference included scholarly papers on Anasazi archaeology; the development of the Pueblo-Spanish Style in California, Arizona and New Mexico; individual histories of people and of such events as the decision to develop Santa Fe in the Style; and the evolution of particular pueblos up to the present.

Both the prepared presentations and the panel and informal discussions were interesting and stimulating, full of illuminating connections, new ideas, and amusing stories. Not only was it refreshing to hear from the visiting scholars, it refreshed my sense of New Mexico's own intellectual community to hear from both scholars whose work I already know and others in anthropology and philosophy whose work and thought were new to me. I was surprised at how consistently interesting and intellectually satisfying the entire conference was.

The only disappointment was that very few local architects attended, despite the participation in sponsorship by the AIA and participation as presenters by some practicing architects. I often think that this typical apathy — few attend the regular lectures presented by the School of Architecture and Planning, and attendance at the annual Santa Fe Design Conference is fairly scant — reflects discouragement

and lack of self-esteem among the New Mexico design community. And yet I think that architects deserve and profit from this kind of aesthetic and intellectual stimulation, both the communication with the larger professional and intellectual community, and the exploration of the riches of our own romantic, picturesque, and mystical region and tradition.

Fortunately, a large number of the papers will be published in a book to be brought out by Van Nostrand Reinhold, scheduled to be available in August of 1989. And toward the end of this symposium, someone, observing that the puebloan tradition and its origins had been emphasized, suggested that the symposium might appropriately become a biennial event, with the second concentrating on the contributions from the Hispanic culture.

The mystique of New Mexico never is entirely out of style, and during the more than twenty years I've lived here has twice been nationally fashionable. The beauty of this landscape, with its great vistas and brilliant light, the interest of the history embodied in the traditional and continuing architectural forms of the region, and even the spiritual currents which move about our state as palpably as the wind and weather, all will continue to draw and

Funding Support for the Symposium was provided by: New Mexico Endowment for the Humanities, The City of Albuquerque Urban Enhancement Trust Fund, The University of New Mexico Centennial Committee, The Albuquerque Community Foundation, Eastman Kodak Corporation, and The Friends of the School of Architecture Fund, School of Architecture and Planning, University of New Mexico.

keep people dwelling here, and to exert a profound and beneficial influence on architectural design as well as on other aspects of our lives.

E.E.H.

*Mystique: A complex of transcendental or semimystical beliefs and attitudes directed toward or developing around an object (as a person, institution, idea or pursuit) and enhancing the value or significance of the object by enduing it with an esoteric truth or meaning.*  
—Webster's Third New International Dictionary, Unabridged (The word *mystique* did not appear in Webster's Second.)

## The Mystique of La Luz:

The housing development which is a place celebrates its 20th anniversary.

By Edna E. Heatherington

While New Mexico celebrated a heritage of building traditions in the Pueblo Style Symposium at the beginning of October (see another story in this issue). *Architectural Record* brought out an October issue with a splashy article on five projects by Albuquerque architect Antoine Predock, FAIA, whose caption reads "for Antoine Predock ... projects outside New Mexico are a welcome opportunity to prove that he has outgrown the epithet of 'regionalist'." Predock himself is quoted at the beginning of the article: "You're a regionalist if you can't get a job out of state."

Yet, it is Predock's talent for expressing the mystique of his own work which has made him famous as a "regionalist". He

has been able to speak with poetic force of the Modern architect's search for harmony and grace of form in the realities of site, climate, and locally available materials, and in other "metaphors", as well as in the building's functions. Beginning his career in the high desert of New Mexico, Predock created buildings as expressive as those of the Puebloan people of the beauties and exigencies of this land and climate.

In July of this year, Predock's early and famous housing development, La Luz, designed with the creative and farsighted sponsorship of developer Ray Graham, celebrated its 20th anniversary. Predock, now a Fellow of AIA, a Rome Prize winner, and so famous that not only the ar-

Continued on Page 15



## Montezuma continued

entire hotel complex from the Archdiocese of Santa Fe a few years ago in order to establish the United States branch of the United World College, which has five such schools around the world. A very laudable idea, but the idea carried with it the need for the stabilization and, as most New Mexicans thought at the time, the eventual preservation and re-use of the old hotel as a part of the college campus. I guess that we were wrong!

□ □ □ □

The Montezuma Hotel was designed by the noted Chicago architectural firm of Burnham and Root, Architects; the hotel opened its doors to the public on April 20, 1885. Although it was consumed by flames in August of 1885, it was rebuilt and opened again in August of 1886.

The hotel and its adjacent complex of buildings stood empty for years during which time vandalism took its toll. But the building remained, as it does today, an important

historical monument awaiting restoration. When Armand Hammer bought the complex for development into the College, it was popularly believed that the hotel building itself was to be a part of the campus complex. But while the older, 1879, Hot Springs Hotel, at the base of the hill on which the Montezuma sits, and other buildings have been remodeled/restored for College use, the Montezuma stood unattended and unstabilized. The adjacent "Casino" building of 1895 was allowed to be demolished. As the recent press release states, it is an "elegant Queen Anne style building with verandas, dormers, bay windows and shingles..." College President, Ted Lockwood, further states, in totally bypassing the responsibilities of the owners, "this will give one of New Mexico's best loved buildings.. the chance to get the preservation/restoration attention it needs" - a need that two of the world's wealthiest men could, would, not address: Armand Hammer, "philanthropist" and the Prince of Wales, President of the United World Colleges and an outspoken critic of architecture. For shame on both their heads. JPC

(See NMA May/June 1977 "The Montezuma Hotel" by Louise Harris Ivers)

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# A PLACE WITHIN ITS SETTING:

## VALENCIA COUNTY CAMPUS IS A VILLAGE OASIS

by Edna E. Heatherington

"Regionalism" in New Mexico is a term which carries heavy freight. Architect and layperson alike are conscious, here, that our architectural history reaches back to some of the oldest buildings of the United States, includes the additions and intrusions of distinct waves of exploring and conquering cultures, proceeds through the conscious revivalism of the Pueblo-Spanish and Territorial Styles, and continues to influence the character of the modern styles as they develop here.

And yet regionalism is implied in the basic tenets of Modernism and the "rational" variations which have developed from it. The modern architect adheres to principles of honesty and simplicity, and seeks to find harmony and grace of form in the realities of site, climate, and locally available materials, as well as in the building's functions.

Hildreth Barker and John Friedman have created a campus for the University of New Mexico Valencia Branch which is related to its site with the same primal logic that shapes an Anasazi pueblo and a Hispanic village plaza. On its isolated site east of New Mexico Highway 47, near the old village of Tomé and in sight of Tomé Hill, the campus appears like a village and oasis, modestly self-contained in its landscape of open brushland. Within the buildings, housing typical academic functions, are almost austere simple, but surround a carefully planned and generously furnished outdoor place of large and small plazas and courtyards.

### MASTER PLAN FOR A VILLAGE

The Valencia Branch was created in 1981. Director Omero Suarez was there to start it, saw it through its first 5 years in a shopping center, and is now able to reap the satisfaction of seeing enrollment at the new campus increase beyond projections, and the campus become the social center for the entire semi-rural community. Suarez attributes much of the success of the school to thoughtful long range planning.

Master planning began with three firms: locals Barker-Bol and John Friedman, and campus planning specialists Royston Hanamoto Alley and Abey of San Francisco. The site, 148 acres, was donated by the Valley Improvement Association. An early decision was to make a campus of several buildings, rather than one large structure as was typical of community colleges in the region.

Constraints of the site included a ravine and its flood plain, some areas with too steep a slope for economical development, a neighboring sewage treatment plant, and a high-voltage electric line. Views include both Tomé Hill and the Rio Grande bosque, as well as cultivated fields, open desert brushland, and an area where residential subdivisions are likely to be built in the future. The climate imposes strong southwest winds primarily in the spring, north winter winds, and brilliant sunshine which requires shading and shelter in the summer but offers warmth to outdoor areas long into fall and early spring.

Requirements of the master plan included simplicity and reusability of buildings and interior spaces, provision for future growth and change, and the use of outdoor portales rather than interior corridors for circulation, where possible. The buildings were required to be economically designed, to reserve a large portion of the budget for site finishing and furnishing and for lavish and mature plantings of trees to make the campus an oasis from the start.

### THE FIRST FOUR BUILDINGS

Despite the emphasis on simplicity and flexibility of use, the administration, classroom, and student services buildings house various functions which lend themselves to variations on the basic forms,

and do not become monotonous. The administration building's offices look into a small, lush garden atrium. The building surrounds a courtyard with its own fountain which serves as a busy circulation area during class registration periods.

The classroom buildings are divided into the academic and the vocational, but are similar in layout and finishes. Interior corridors are lit with skylights and with cove lighting, and glazed openings permit views of the classrooms. The pale browns of walls and floors are set off by a textured dark brown border in the corridor floors which meets a dark brown border at doors and is highlighted by the muted blue-green of doors and furniture.

In studying similar schools during the early planning phase, the architects learned to predict that every space will change function within five years. Before the first four buildings were completed, 20 per cent of the space had been reassigned. The buildings are laid out on the site, and designed, so that each can be added to in the future.

Features have been built in which will make changes possible without major construction projects. Classrooms are separated by movable partitions. The heating, ventilating, and air conditioning systems are designed so that controls, are separated for relatively small areas, and

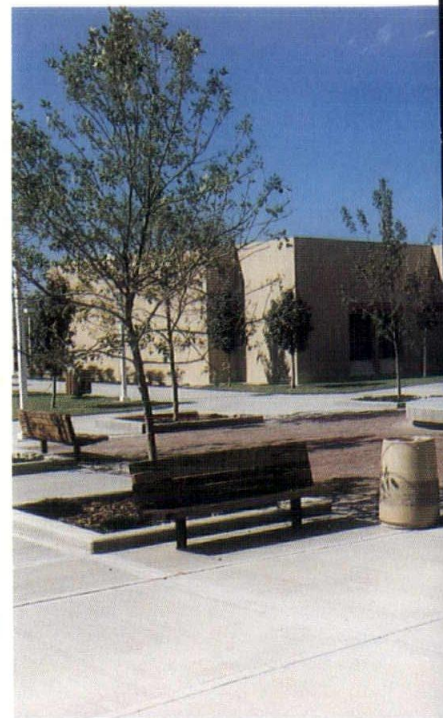
*The campus can almost disappear in its open, brushy landscape. Tomé Hill is faintly visible beyond the buildings, on the left. Photo by Kirk Gittings/Syntax.*







*The large central fountain is the centerpiece of the main plaza adjacent to the Administration and Academic Buildings. Visible beyond is the Student Services Building, with the second story apartment for a campus resident, and its outside stair. Photo by Kirk Gittings/Syntax.*



*The plaza at the Vocational Classroom is furnished with benches. In the center, a sculpture, and provides another place to sit.*

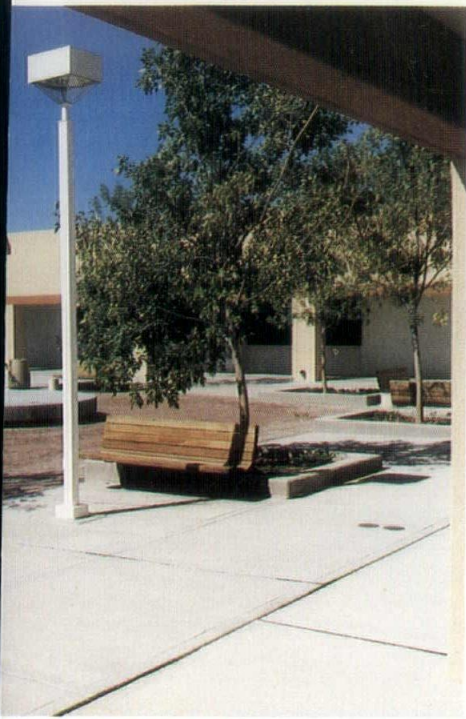
*Hallways are lit with skylights and cove lighting. Large glazed panels surrounding each classroom door give views into and through the classrooms.*



*The small, intensely used courtyard of the Administration Building is shaded by a trellis. The fountain, and portal beyond, are visible from the courtyard, and the wall for shading and with sloped sills colored white.*







g is surrounded by portales and generously  
platform awaits the future installation of a



One plaza opens into another. Beyond the Student Services Building, the view opens from  
the main plaza to the Vocational Building plaza. Planter edges are designed to provide com-  
fortable seats. Photo by Kirk Gittings/Syntax.

building is approached through a stepped wall and gate,  
within. Note the typical windows at the left, set into the



Diffused light and color in the curved glass block wall separates the lounge from  
the dining room in the Student Services Building. Natural light pervades the din-  
ing room.





more heating or cooling can be added to each individual area. Utilities are stubbed out in more locations than would be required by building codes. In several areas, underfloor duct systems have been installed so that some rooms can be instantly converted to handle large computer classrooms or other electrically demanding equipment. This was too expensive to install in every classroom.

In the student services building, a touch of luxury is provided in glass block walls separating the dining area from other areas. Another luxury is outdoor eating areas, one a small sheltered court, the other surrounded by bancos and framing a view of open meadows. The construction of this building was made possible by the severe economy of the other three, and it was added as a second project after the administration and classroom buildings had been started. Its apartment for a campus resident gave the architects the opportunity to add a second story element and the outside stair.

### CREATING THE PLACE

The buildings are juxtaposed so as to create and shelter the plazas without totally enclosing them; between buildings, spaces open into one another and views are framed. Outside the village of buildings and plazas, the parking lots are generously shaded by many large trees, and the service road leads unobtrusively around to a hidden court at the student service building.

Varied pavements, ramps and steps, benches, and the large central fountain furnish the central plaza. The shaded portales of the buildings, furnished with bancos, are covered but open rooms around the edge of the plazas, and connect to the interiors of the buildings. The outdoor stair and landings at the student service building create another close connection between indoors and outdoors.

The use of color adds to the sense of luxury, enhances the building forms, and contains references to historic local architecture. The dark orange band above doors and windows is placed at 9 feet from the base of the wall, and breaks the regular surface, which extends to a high parapet at 16-1/2 feet to enclose the mechanical systems, down to a human scale. The interiors of the portales are white, following historic tradition, to enhance reflected light in the shaded enclosures. The blue-green used in painted accents, similar to blue shades used in historic Spanish vernacular buildings, is opposite on the color wheel to the dark orange used in the stucco, and for that reason stretches the color perception of the human eye and creates a sense of colorfulness.

The main central fountain is the focus of the entire campus. Indian pueblos, because of their siting and the rigors of the climate,



*The interior of the Administration Building courtyard, showing its character of an outdoor room. The patterned brick and concrete pavement adds to the finish.*

seldom enjoy such use of water; Taos Pueblo, with a stream crossing its plaza, is one which does. The formal and centrally placed fountain most immediately recalls the tradition of the Spanish patio. One small, cool trickle of water suffices to relieve the brilliance, heat, and dryness of the surrounding desert.

The fountain has its own lighting to give glitter and brilliance as part of the night-

time landscape. Generous site lighting is further enhanced by lights within the portales, which thus surround the nighttime plaza with shining spaces. H. Barker is happiest with the evening appearance of the campus, and it is popular for evening events of the school and the community.

When the library is built in the next phase, it will have a tower—"Every school should have a tower," John Friedman

*The main plaza, looking across the site of the future library building to Tomé Hill in the distance.*





says-which will also mark an information center. Until then, the entrance to the administration building is marked by its stepped arch and timber trellises as the place to make one's first approach to the campus.

## THE TRADITION OF THE UNIVERSITY

The main campus of the University of New Mexico is a notorious and successful example of a continuing tradition of Regional Style. To demonstrate its connection to the University, the Valencia campus is intended to recall the same tradition and also includes such details as the same design for the outdoor signage. At the same time, Valencia is intended to demonstrate its connection to the local community, and the scale and open enclosure of the Tomé village plaza, an old Hispanic settlement which retains much of its ancient character, has been an inspiration to the architects. The cottonwoods, poplars, and ash trees which shade the campus are the same as or similar to the trees of the bosque and the village, trees which flourish in this region.

## A VILLAGE IN A DESERT VALLEY

The UNM Valencia campus has become a social and civic center for its rural neighborhood, in use year round and from early morning into the evening. Its popularity as a school has increased. Director Suarez and his staff attribute much of this success to the pleasing campus and successful buildings.

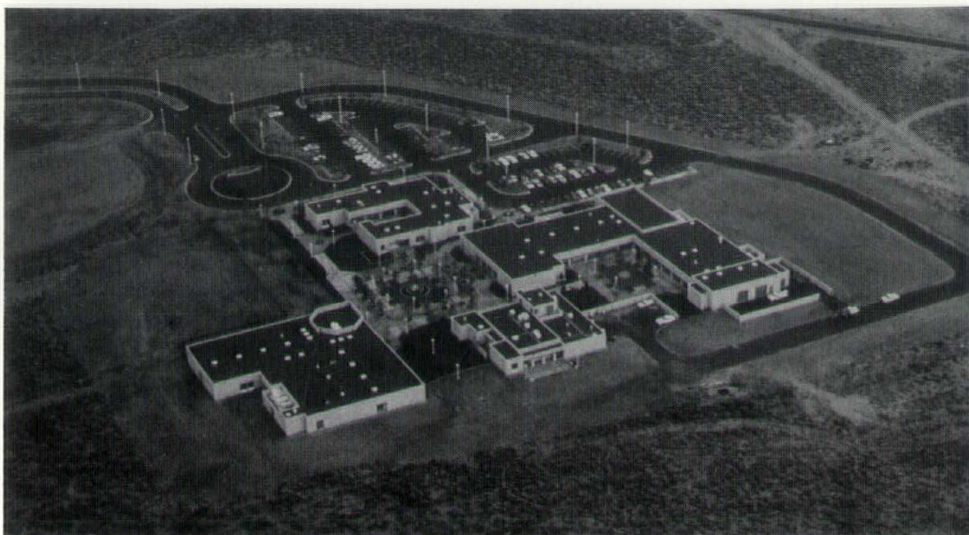
The next phase of construction will be the library building, which will complete the surrounding of the main plaza, and permit the library collections to be moved from their temporary quarters in classrooms.

Architects know that long-range planning and clear goals on the part of the client are vital to make functional planning, the layout of buildings and design of systems, succeed. At Valencia, Barker and Friedman could also work within a local tradition of simplicity and harmony with site and climate which is both rational and evocative of local history and culture. The result is a created place which is at home in its setting and enhances the lives of those who live and work in it. *E.E.H.*

## DEFINITIONS

*This article includes a number of terms which are well understood in New Mexico, but are often unfamiliar to readers outside the region or new to it.*

**Anasazi:** *The ancient builders of pre-historic times in the mountain desert region, the ancestors of the people who the*



*In this aerial view, you can see the relationships of the plazas, as well as the space which will be filled in by the library building in the next phase, at the upper left facing the Administration Building. The outdoor eating areas in the Student Services Building can also be seen. Note that there is space on the site for each building to be expanded outward from the center.*

**Spaniards** found living in stone and adobe villages when they entered the area now included in Arizona, New Mexico, and Colorado.

**banco:** *The Spanish word for bench, in New Mexico typically used to refer to a seat which is an integral part of a wall.*

**bosque:** *The Spanish word for a forest or woods, in the area of the Rio Grande used to refer to the forest, largely composed of*

*cottonwood trees, immediately surrounding the river.*

**patio:** *The Spanish word for a courtyard. The Spanish patio is typically entirely surrounded by buildings or walls.*

**portal:** *In Spanish, a porch, entry, vestibule, or portico. Referring to buildings of the "Puebloan-Spanish style," means the typical roofed porch or portico supported by timber columns. The plural is portales.*

## DESIGN AND CONSTRUCTION TEAM VALENCIA BRANCH CAMPUS

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Gil Berry, University Landscape Architect  
Buildings: 56,000 square feet. Cost, including landscaping and furnishings: \$4,600,000.

**ARCHITECT:**  
Master planning: Barker-Bol and John Friedman, Albuquerque; Royston, Hanamoto, Alley and Abey, San Francisco.

Phase 1 (Administration, classroom buildings, and student service center): Barker-Friedman, Albuquerque.

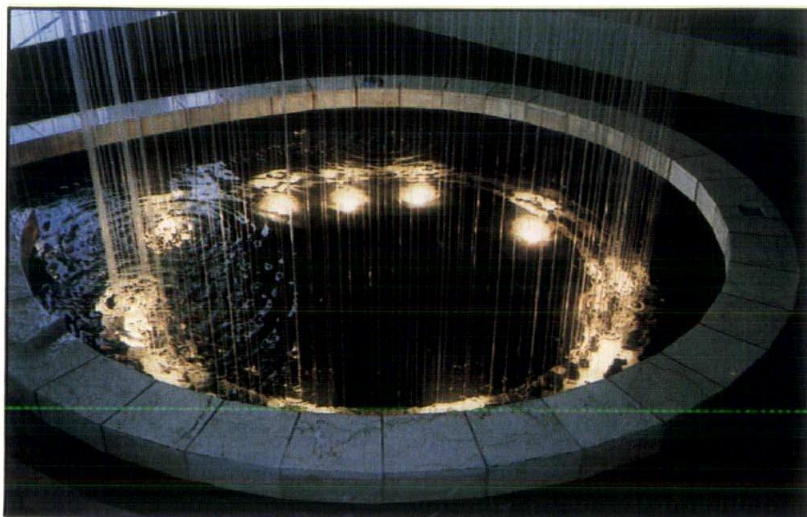
**CONSULTING ENGINEERS:**  
Structural: Robert Krause.  
Mechanical and Electrical: Coupland Moran Engineers, Inc.

**LANDSCAPE DESIGN:** Royston, Hanamoto, Alley and Abey.

**CONTRACTORS:**  
Administration and classroom buildings: Jaynes Corporation.  
Student Services Center: C. H. Taylor.



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## La Luz—continued.

chitectural magazines but *Time* (April) have featured him and his work, was unable to attend the celebration because he was on his way to a symposium in Florida and then to Paris for a meeting about a project.

But La Luz created its own celebration. It is a success not only as a response to its landscape but also as a community, and the residents published a newsletter of history and reminiscences richly documenting that success. The festival itself included walking tours both of the open space and of the private gardens, as well as parades, ceremonies, and a communal dinner and dancing.

Predock wrote a letter to the other celebrants, published in August/September newsletter, in which he reiterates his design principles as well as expressing his particular affection for the community. "When I visit the project today I feel that same visceral response that I felt when the first adobe bricks went into the walls at the end of Arco in 1968," he says.

In the same letter, Predock also says "...architecture as landscape metaphor (was) an obsession to me then as ..now...". In the essay in *Architectural Record*, Karen D. Stein describes Predock's early

study of the choreography of Anna Halprin and the music of John Cage, and says, "such extradisciplinary studies also helped Predock distance himself from the historicizing of many of his colleagues..."

Stein does not discuss what she means by "historicizing" whether that might be the use of a traditionally carved corbel in New Mexico, the patterning of a planned development on the tradition of plazas, scaling the facade of a building to the proportions of nearby or surrounding buildings, or creating pilasters and pediments from foam plastic and synthetic stucco to articulate and relieve a non-structural facade.

Stein does describe some of the metaphors which Predock used in his design for California State Polytechnic University's Multiuse Building: "...imagery-potent points of reference: a historic building, the flight pattern into nearby Los Angeles airport, student traffic through a rose garden".

In New Mexico, "imagery-potent points of reference" include plazas and patios; pueblos and Spanish villages; Railroad Era buildings, especially in Albuquerque and Las Vegas; and a multitude of other things, possibly including the flight patterns of airplanes — just as in any par-

ticular locale. The "landscape metaphor" which Predock mentions in his letter to La Luz is such a strong element in his own work that single-family homes have been designed to echo the forms of mountains, and Stein notes of the Cal Poly design "he submitted his social musings to the pattern of archetypal forms by fitting the various pieces into a chamfered triangle set atop a mesa (for all his worldly references Predock still depends heavily on the motifs of his region)."

For all the pejorative references to "regionalism" - of which the antithesis of "worldly" may not be one — the *Architectural Record* article supplements Predock's own pride and delight in La Luz. "I am proud that it asserts an uncompromising modern image," he says. And so it does. La Luz asserted not just modern but avant-garde principles of open space and community planning, and of the response of building design to climate and site: wind direction, heating and cooling seasons, views, composition of both public and private realms. The celebration of the success of La Luz is a higher honor than a feature story in *Time* for the career of an architect, the designer of the genuine places in which people live their lives.

E.E.H.

## Architecture Workshop Opens Doors of Discovery

by Steven C. Yesner, A.I.A.

"Architecture and Children: Discovery through Design" was the focus of a creativity workshop for children, ages 6-13, at the 1st Annual Junior Conference of the Albuquerque Association for Gifted and Talented Students (AAGTS) held October 22 on the campus of the Albuquerque Academy.

Sessions featuring graphic expression through drawing, understanding the architect's viewpoint, examination of building and landscape forms, schematic plan development and model construction in a variety of media and contextual applications were conducted by an enthusiastic group of educators, artists, historians, and architecture students following a curriculum developed by Dr. Anne Taylor, Ph.D., which uses architecture as an interdisciplinary link for teaching visual thinking, problem-solving and basic skills in math, science, social studies and art.

Dr. Taylor is a professor of architecture and planning at the University of New Mexico (currently on sabbatical in the North-west), director and curator of the "Architecture and Children" exhibition and education program, as well as director of School Zone Institute which publishes and produces her educational concepts. For the

past 20 years, Dr. Taylor has worked with architect George Vlastos exploring the relationship between architecture and education, seeking to improve the aesthetic education of future generations and to design and build better and more beautiful learning environments for the schools of tomorrow.

AAGTS is a nonprofit parent advocacy organization dedicated to developing the gifts and talents of children. The "Architecture and Children" workshop, organized by Sara Otto-Diniz, proved to be a tremendous success in developing co-operative creativity among the 100 children from throughout the state who participated.

SCY



Illustration from "Architecture and Children" by School Zone Institute.

## A LETTER TO THE EDITOR:

Re: Response to Editorial by Mr. Wayne Williams in July-August Edition of "New Mexico Architecture"

Dear Sirs:

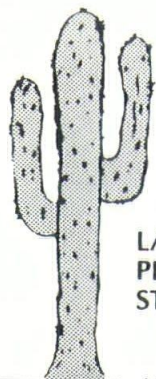
Though I applaud much of what Mr. Williams says regarding the pernicious effects of aesthetic design controls, his statement regarding the architect's and planner's obligation to "educate" their patronage betrays an elitist bias that is no better than the myopia of many preservationists. The challenge may in fact be just the opposite, viz. to change the way architects have been taught to see. As architect and critic Brent Brolin states, "change the definition of 'creative architectural statement' to mean a building which, among other things, also fits gracefully into its context. De-emphasize the cruder variety of creativity-originality through novelty and stress refinement within the aesthetic confines of the given visual context, whether it is modern or traditional." The rub is that there may be not enough talented designers that are both creative and sensitive to context. Not being a resident of Santa Fe or familiar with its design controls, I can only suggest that this lack of talent might be what afflicts Santa Fe. Be that as it may, perhaps only time will transform both the elitism of designers and the reactionary instincts of preservationists into a dialogue which results in truly creative solutions.

Sincerely,

Robert L. Preston  
Colorado Springs, Colorado



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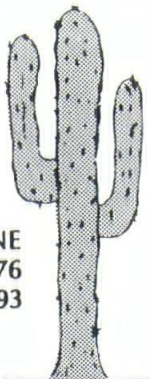


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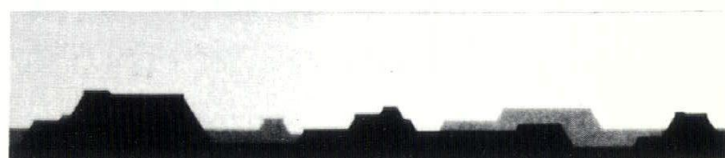


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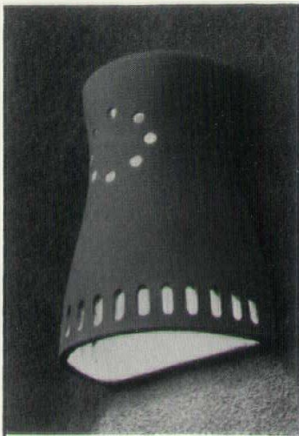
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School Equipment, Inc.	5
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Solico	5
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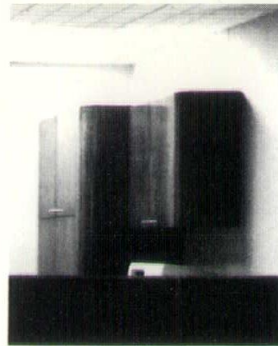
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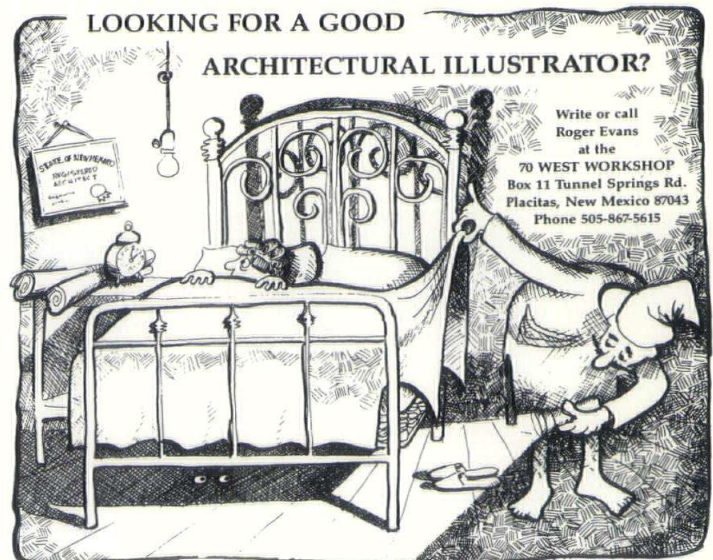
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